

HONOLULU'S LUAU WAS THE GRANDEST EVER

VISITING EDITORS APPRECIATE THE GRACIOUS EFFORTS OF THEIR HOSTS TO PROVIDE A TYPICAL HAWAIIAN FEAST

BRILLIANT ORATORY STRIKING FEATURE

LADIES TAKE GREAT INTEREST IN THE HULA AS EXPURGATED BY DR. EMERSON TO CONFORM TO PROPRIETY'S RULES

(Continued from Page 5.)
The Count and then what we want in the way of a tourist crop would not prove to be a dream.

"I hope you will be here long enough to look beneath the surface of things. I have read some of your articles about the islands, and they are all of a flattering tone. When California was struggling with vigilance committees, we were a steady-going community with a legislature, courts, churches, schools, printing presses, and newspapers. We even sent to Oregon the first printing press they ever had. We are an old civilized country. When you talk of our tropical verdure and luau, etc., remember that we are civilized and have prisons and lawyers, constables and doctors. We have liquor here, good and bad, accessible to most people.

"I like to hear these flattering things about us, but the people of the United States might think we were merely a happy people in Arcadia, and then when we go to Washington trying to get some help in one way or another they will say we don't need it."

Grace Hortense Tower made a very happy response to the toast "The Press." She spoke of the inspiration of the profession and closed with a parody on Kipling, which was finished, bright and to the point.

Miss Tower expressed pride in her profession. Her profession touched life closer than almost any other. "We see the world with the mark torn off," she said. "We are behind the scenes and know whether a calcium is playing around a man's head or whether the halo is real. In closing she read a poem on the press told as in a dream. "The metre is Kipling, the slang is Tower," she said. The poem was excellent and depleted the hopes of the newspaper scribes.

The Big Brother.

"California: Our Big Brother" was the subject to which C. L. Holland devoted himself. He said: "You may call us big brother. Yes; we are big in extent of territory, big in volume of products, big in population and strength. But when we reach the question of refined and exquisite beauty, of awe-inspiring grandeur, those charms which please the eye and appeal to the higher senses, Hawaii, with her beautiful isles, stands against the southern sunset sea like jewels of emerald hue.

"Above all this, and far beyond material nature, I find a charm still more pleasing in the hearty welcome we have received from your good people. Such hospitality I have never known before. A more royal welcome could not have been extended. Your efforts to please have placed us under an obligation of everlasting gratitude and your kindness to the stranger within your gates is in harmony with all this material beauty which I have attempted to describe."

George W. Smith with "Hawaii: A Review," as his text, reminded his audience that underneath all the signs of prosperity were many problems of a serious nature which the visitors should reach if possible. There are problems here that do not exist in any other part of the globe. "We need to have a people here of a cognate race who will become welded to the soil. We need your help in this behalf of the Pacific, that we may hand down to our children the form of government and the character given us by our forefathers of the Mainland."

Mrs. Penny, who spoke on the charm of Honolulu, said she had been unable to define or analyze the charm of Honolulu and her people; that it was an indescribable, intangible something that grew on one daily. It might be the fleecy-flecked, azure of the Hawaiian sky, or the alluring lights and shadows on the emerald mountains, or the purple mists of the valleys, or the iridescent hues of the glorious ocean, or the mystic legendery lore of the islands, the brilliant coloring of the flowers, the witchery and charm of the tropical climate, the beauty and grace of the women, the chivalry and courtesy of the men,—it might be any one of these, or a composite of the whole.

"THE FUTURE OF THE PACIFIC."

Mr. Horton spoke in part as follows:

I wish at once to propose a toast to the glorious future of the Pacific—a future white-winged with countless ships of commerce and fraught with

golden promise for the material advancement of all mankind.

Here's to the future of the Pacific! With an ear trained to listen to the words of other men, rather than talk myself, and because my exceeding youth leaves me as yet quite whiskerless, I hesitate to prolong this felicitous occasion with any remarks to my elders. But your welcome has been so cordial—your hospitality so warm—your interest in our comfort and pleasures so painstaking, through all these happy days in the tropics, that I wish to add an expression of my gratitude to what has already been so delightfully said this night.

In asking you to listen to the last speaker, I feel very much like the noted French savant who visited a certain California city recently. He was considered a guest of honor and there were many sights for him to see. After each excursion, the Frenchman was profuse in his thanks, each time becoming more generous in his expressions of gratitude. The mayor of the municipality was especially attentive to the city's guest, who in turn began to feel that the chief executive must be neglecting official business in the continual round of pleasure. Finally the Frenchman thought he must protest. "My dear mayor," said he, in broken English, "ze city es beautiful and your people have been good to me—too good, my dear mayor. In fact, I can permit myself no longer to cockroach upon your time."

"Cockroach?" replied the mayor, in amazement, "you mean 'encroach,' do you not?"

"Oh, mayor! I am indeed so stupid. I have ze gender wrong. Mon Dieu! I must no longer 'hen-croach' upon your time."

Gloriously Entertained.

Some of our party—so continuously have we been entertained—feel we must have, to a considerable degree, encroached upon the time of many of Honolulu's very best people.

The future of the Pacific—at least it is uncertain. What with shifting currents and mounting coral reefs in unknown places, mariners on certain good ships recently stranded hereabouts will surely testify to this uncertainty. Indeed, when we Southern California editors turn our eyes homeward and behold far out on the horizon the Mongolia, the Sheridan and until recently the Manchuria, we too, wonder about the future of the Pacific—the immediate future, if you please.

I am not a prophet nor the son of a prophet but it seems to me it is not exaggeration to proclaim that the hope of the world lies in the future of the Pacific. The course of empire is now upon us—upon us with all its privileges and all its portentous responsibilities.

But, be that as it may, the future of the Pacific holds forth an infinity of hope to your islands and our Mainland—to our Golden State and to your dear Hawaii, too. What is yours is ours—and what is ours is yours. Working together, we can solve all mysteries and elucidate every dark problem.

Hawaii's Part.

Who can foretell what mighty part Hawaii is to play in making the future of the Pacific glorious? Able as she will doubtless be to surmount her own obstacles—whether they be racial or industrial, moral or commercial—we feel confident that her influence for good is soon to cross the grand old Pacific in every direction, ameliorating the present and glorifying the future. In this confidence we are secure because of her ready resources, her strategic position in mid-Pacific, her substantial civilization and the allegiance she so willingly owes to our country—the land of the free and the home of the brave.

Glimpse at the Hula.

At the close of the feast came the piece de resistance of the evening, the hula, danced by three maidens wearing short yellow skirts and green bodices cut low with lace edging the square necks.

With weirdsome chant and monotonous incantation a native man bent upon a calabash while the girls in slow and rhythmic motion went through the movements of the dance. It was a very conservative and circumspect hula which they danced and possessed all the charm of novelty for those who had never before seen it.

As a fitting close for the evening's festivities the Glee Club sang "Aloha Oe," the "half-white song," as it is called, and to those who listened there came a minor in the music, an undertone of sadness and regret that this visit soon must end and pass into the realm of happy memories; that before another week shall end those for whom this feast had been prepared will have said their Alohas of farewell and turned their faces toward the homeland, hoping that after all it's just "Au revoir, and not good-by."

The menu for the evening follows:

Na Mea Ai.
Amaama Lavalau—Mullet baked in Ti Leaves
Pua'a Kalua—Suckling Pig baked in Imu
Luau—Taro-top Greens, steamed
Mo'a me ka Niu—Ragout of Chicken and Coconut
Uwala Kalua—Imu-baked Sweet Potatoes
He'e me ka Niu—Squid with Coconut
Liu Kalua—Breadfruit baked in Imu
Papa'i—Crabs a la Hawaii
Pa Malo'o—Dried Fish

NA MEA HOONOONO AI—Relishes
Inamona—Kukui-nut Sauce
Limu-kohu—Sea Moss
Pa'akai Ula—Salt Crystals

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The visiting editors have been most courteously and generously treated by the Railroad Companies of the Island of Oahu.

H. R. T. & L. Co.

What more pleasing token of generosity could have been imagined than the presentation to each visiting member of a pass over all of the electric lines of the city, good for "the stay." And even if the pass did not carry one and all or any of the cars, it would be a sweet little treasure as a souvenir. The embossed coat-of-arms in gold and red in the upper left hand corner presents a unique effort of the

printer's art. But these passes have had far more value than mere souvenirs, as each member has improved this golden opportunity of visiting every point of interest and all places of note within the city. A ride in the large open cars over the modern, well-equipped lines is most delightful at any time, and particularly so on a warm day, and the courtesy extended by the Honolulu Rapid Transit and Land Co. has been greatly appreciated, and will be one of the happiest remembrances of the trip.

O. R. & L. Co.

Two of the most instructive trips for the editors have been given by the Oahu Railway & Land Company, and it is through these trips that the visitors have learned of the vast resources of the Island of Oahu. The first trip consumed a full day and took the members through the rice fields and sugar cane plantations and gave them an opportunity to inspect a sugar mill in full operation, a feature much enjoyed. The second trip was over a new branch of the road into the pineapple country and was the trip of their lives.

The track and equipment of this road is equal to that of the California companies, and the industry of the company is certainly to be commended. The visitors feel under great obligations to the company and to Superintendent Geo. P. Denison and General Passenger Agent Fred C. Smith for these instructive and delightful visits to the interior of the island.

The Inter-Island Steam Navigation Company did everything in its power to make the trip to the Volcano pleasant. Assistant Manager C. L. Wight and General Agent Trent were specially commissioned to accompany the party.

1906

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Ko Aki—Sugarcorn split fine	Hla Hawaii—Primo Lager (Hawaiian)
Ki Aki—Imu-baked Ti Root	
Alani—Oranges	
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Another Triumph for the Angelus Piano Player

IS IT POSSIBLE TO DISCOVER THE DIFFERENCE BETWEEN HAND-PLAYED AND ANGELUS-PLAYED MUSIC?

A musical critic stated recently in a Pittsburg paper that no so-called mechanical piano-player possessed any true artistic possibilities—or words to that effect.

The Pittsburg agents for the Angelus challenged the statement at once, so far as the Angelus is concerned, and made a public test—the most severe test possible.

It was simply this:

Several gentlemen of recognized musical ability, including Mr. Edwin H. Lemare, the great English organist, and Mr. Adolph H. Foerster, the eminent American composer and teacher, assembled in the Angelus Rooms of Hamilton, together with the critic himself.

In an adjoining room, out of sight, were two grand pianos of the same pitch and tone. To one was attached an Angelus; at the other sat a skilled pianist. The critic and the jury in the other room were to tell which was being played.

The very first piece settled the question. The Angelus-played piano began. At a certain point it stopped playing and the pianist took up the theme on the other piano. When the piece was finished one of the jury said: "THAT'S VERY FINE; NOW WE WILL LISTEN TO THE ANGELUS"—and not one of his colleagues disputed the opinion that the entire composition had been played by hand.

The opinions of two of the committee were recorded as follows:

EDWIN H. LEMARE says—"Any pianist or musician must admit the wonderful virtuosity of the Angelus—its artistic capabilities in the hands of the capable musician, either amateur or professional, are limited only by his own temperament and knowledge. As a means for artistic interpretation it is, in my opinion, absolutely unique. The Angelus, with its wonderful devices for phrasing and emphasizing notes, should be welcomed by all true musicians."

ADOLPH M. FOERSTER says—"In the compositions that I have been able to hear it is impossible to detect the difference between the hand-played and the Angelus-played music—properly and artistically done in both cases, of course. The phrasing lever and emphasis devices of the Angelus make this possible and afford great possibilities that will be readily understood by those competent to judge properly."

The person responsible for the original criticism expressed his surprise at the results of the test of the Angelus, and he was overwhelmed by the convincing proof presented.

Thus it is shown again, as it has been shown so often before, that the ANGELUS is in a class by itself. Criticisms against all other piano-players have no bearing whatever on the possibilities of this marvelous and almost human piano-playing device. As Mr. Lemare said: "The possibilities of the Angelus are limited only by the temperament and knowledge of the performer."

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